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chain; three pairs of earrings; one pair of armlets; five pairs of bracelets and a single one; a small cross. This was divided up through purchase by four private collectors, Messrs. Freer and Morgan, mentioned above, Mrs. Walter Burns, of London, and Herr Friedrich Ludwig von Gans, of Frankfurt a.M., and has gradually been passing on into the four respective collections to which it was destined by the purchasers: Smithsonian Institution, Washington; Metropolitan Museum, New York; British Museum, London; Antiquarium, Berlin.

With such material and under such auspices it is not surprising that the main emphasis of the book lies on the elaborate natural sized reproductions. Except for less than a dozen introductory pages, the text confines itself to description of the objects with some citation of comparative matter. This description is painstaking in most respects. In dealing with ornament one would sometimes prefer more exact terminology. The lack of it is most noticeable when the author writes vaguely of "an adaptation of the lotus and palmette ornament" (page 129), or defines the decoration of an object merely as "a simple design" (164). But the plates can always be consulted for more precise information and would not have been dumb if there had been no text whatever. There are a few slips, possibly due to unfinished proof-reading, such as the circumstantial denial (139), in the face of evidence, of the use of bronze hinge pins, although they are found and admitted later on (160, 162). "Byzantinische Zeitung" (107, note 6) is erroneously written for 'Byzantinische Zeitschrift'.

In spite of the care and expense devoted to such a book and in spite of the new material it offers, one will learn little from it of the history of the goldsmith's art in the period in question and one will not find the objects herein published definitely given their place in art history. Along these lines the monograph has not come up to Professor Morey's study. The author frequently gives evidence of a certain unfamiliarity with his field. Errors are found in connection with what comparative material is introduced. A few may be instanced. The scene which the author calls "The Miracle at Cana" in S. Apollinare Nuovo, Ravenna (132 f.) and which he uses in connection with the iconography of that subject is a modern reconstruction of what is now thought to have been an Entry into Jerusalem. In fact, the illustration he offers (Fig. 32) is not after a photograph of the mosaic directly, but after a long-since discredited photograph of an aquarelle. The portrait of Justinian in S. Vitale (136) ought not be dated as late as 557 A. D.; for comparison with the coin in question, moreover, the portrait of the Emperor in S. Apollinare Nuovo is the one to be cited.

The book offers, one may fairly say, a beautiful series of reproductions with full description to accompany them. In this capacity of presentation of material it leaves little to be desired. It remains for us to relate this material to the general development of Early Christian art.

BROWN UNIVERSITY.

JOHN SHAFLEY.

The Venetian Point of View in Roman History: A Lecture Delivered at the John Rylands Library, October 10, 1917. By R. S. Conway. London and New York: Longmans, Green and Co. (1919). Pp. 22. 1 sh.

This lecture is an attempt to point the way to a truer appreciation of the aim and the attitude of Livy in writing his History of Rome. The Venetians, from at least as early as the sixth century B. C., were established to the north of the River Po, between the Alps and the Adriatic. At the time of the barbarian invasions they settled the lagoons of Venice, and from them are descended the Venetians of the Middle ages and of modern times. This Venetian race from the earliest times has displayed remarkable artistic ability, which culminates in the work of the great painters of the Renaissance. Their works are distinguished, as Professor Conway expresses it (6), by a "dramatic" quality, which

represents some strong human feeling in a setting of circumstance which is in some way vitally related to it, so that the whole seems not a picture, but a part, of life.

The work of Livy, a native of Padua, the ancient center of this Venetian race, will be best appreciated by regarding him as viewing the history of Rome with the eye of a Venetian artist. Says Professor Conway (9):

That is, to realize that what gave him most pleasure, and what he counted his greatest object, was to paint a series of pictures, each embodying, in the fewest words, some clash of feeling and circumstance, some struggle of rival passions, some triumph of wisdom or valour or devotion; pictures instinct with dramatic imagination and coloured with lively human sympathy. The rest of his narration, though he dealt with it honestly and frankly in his own way, was to him only the setting for the true work of his art, the pictures of noble scenes.

Professor Conway supports his interpretation by citing Livy's own words with regard to the aim of his work (Praefatio 6 ff.), and by quoting a series of selections from the translation of Livy by Philemon Holland as examples of Livy's success in painting word-pictures of absorbing dramatic interest. These selections are the account of the *spolia opima* of Aulus Cossus (4.20.5 ff.); of Hannibal's passage of the Alps (21.34.4 ff.); of Titus Manlius (8.7.12 ff.); of Papirius and Fabius (8.33.7 ff.); of the repeal of the Lex Oppia (34.1.5 ff.); and the episode of Scipio and Allucius (26.50 ff.).

UNIVERSITY OF MICHIGAN.

A. E. R. BOAK.

## THE CLASSICAL CLUB OF GREATER BOSTON

The annual meeting of The Classical Club of Greater Boston was held at Boston University, on Saturday, May 24, with the President, Mr. Henry Pennypacker, Head Master of the Public Latin School, in the chair. Officers for 1919-1920 were elected: President, Professor Clifford H. Moore, Harvard University; Vice-Presidents, Dr. Ellen F. Pendleton, President of Wellesley College, Professor Alexander H. Rice, Boston University, Rev. Charles W. Lyons, S. J., President of Boston College; Secretary, Clarence W. Gleason, Roxbury Latin School; Treasurer, Thornton Jenkins, Head Master, Malden High School; Censor, Albert S. Perkins, Dorchester High School.